Course Syllabus

ENGL 211 – British Romanticism – 20th Century
MWF, 9:00am – 9:50am
Location: HRG 125

Instructor Contact Information
Nina Cook
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Office: HRG 127
Office Hours: Monday, 10:00-11:00 (and by appointment)

Course Description

Our modern era is a product of the times that came before it—and there is a very real sense in which we are still trapped in the past, seeing the world through a Romantic (or even Victorian) lens. This syllabus is organized to trace the progression of artistic form chronologically, while allowing for overlapping and blending between movements. Our survey begins with the Romantic era, then transitions to Gothicism (a contemporary, if somewhat separate, artistic movement), followed by Victorian Realism and Idealism, the Aesthetic movement, modernism, and postmodernism. Such is the structure of our journey through the great British literature of the past. Our main questions in

the course center around four categories: form, genre, medium, and audience. What is literary form? How do the texts we examine fit into the overarching genres of "novel" and "poem" as well as the subsidiary genres of "mystery" or "*bildungsroman*"? What is possible (or not possible) in a visual versus a textual medium? How do authors and artists "translate" stories from one medium to another—and what, if anything, is lost in translation? Questions centering on audience require a bit of intellectual gymnastics, as we examine contemporary textual reception during the discrete historical moment of production, as well as asking how these texts continue to remain relevant to a modern readership. And finally, what do the representations of social class, gender roles, and vaunting ambition of Empire found in many of these texts teach us about the power of art, the place of activism, and the purpose of stories?

Content-based Learning Objectives

1) Students will learn to recognize different literary forms (e.g., lyrics, ballads, dramas, the novel) and will read canonical writers in British literature from 1798-1966.
2) Students will learn about key political and social issues contemporary to the authors in order to situate these artistic figures within their historical moment and artistic milieu.
3) Students will be able to place texts within the chronological framework of literary movements (e.g., Realism, Aestheticism, Modernism).
4) Students will become attuned to multimodality and experimentation with form through an examination of multimedia artifacts and attention to adaptation.

Skills-based Learning Objectives

5) An ability to analyze and critically evaluate a variety of works from literature in the context of culture, society, and values.
6) An ability to compare and contrast works through an analysis of form and style.
7) An ability to relate the structure of works under analysis to their meaning, e.g., facility in "close reading."
8) An ability to place works within the larger context of the development and evolution of British literature and literary movements.
9) An ability to enter scholarly conversations through the practice of citation and understanding of the importance of critical reception and current conflicts in academia regarding how to analyze a text (e.g., authorial intent/intentional fallacy, art-for-art's sake/social responsibility of art).

Book List: Required Textbooks and Materials

- Jane Austen, *Northanger Abbey* (Oxford World Classics, 978-0199535545)
- Charlotte Brontë, *Jane Eyre* (Broadview, 978-1551111803)
- Oscar Wilde, *The Picture of Dorian Gray* (Penguin Classics, 978-0141439570)
- Jean Rhys, *Wide Sargasso Sea* (W. W. Norton & Co., 978-0393308808)

PDF Readings will be posted to Canvas and are marked with an asterisk (*****)
Pygmalion and *Lady Susan* are available online at Project Gutenberg (https://www.gutenberg.org).

Assignments & Grading Policy

Below are the required assignments for this course. I will provide more detailed information as due dates approach. I do not accept late work and you must complete all assignments to pass the class.

Participation and Warm Up Exercises 15%
Participation includes attending class, participating in discussions and in-class activities, and visiting me in my office as often as possible (**at least** once in the semester). This will be a discussion-based class, and much of your success or failure is predicated upon a prompt completion of the readings and on attending class prepared to talk and listen actively. You are expected to draw on class discussion in your written responses to texts and in your final exam. Participating in class activities is necessary to pass the class. Being on time (you should be in your seat by 9:00am, ready to listen, participate, and ask questions) and regular attendance are essential and will affect your grade. Most days will begin with a brief warm up exercise—a general question about the reading or the previous class—to which you are expected to respond in writing. One or two sentences will do, though you are free to write as much as you would like. These exercises will be collected in lieu of attendance.

Discussion Boards 15%
You are required to complete 10 of the 12 discussion boards listed on the syllabus. This means that you can miss two posted prompts and still receive full credit for the assignment. The discussion prompts will be posted on Canvas under "Discussions, and you are expected to respond to the posted question in 300-500 words. Of the 10 discussion responses required, up to 5 of them can take the form of responses to another student's writing. This requires reading posts from your peers and responding in a substantive way to a claim, argument, or insight present in their work. Simply stating "I like the way you…" or "I disagree…" without commenting upon the reasoning behind such statements will not be enough to receive full credit. You must note the student with whom you are engaging clearly in the first line of your response. You are welcome to respond to previous postings for up to **one week**, after which time, those posts are no longer eligible for responses for credit, though you are at all times encouraged to read and comment upon one another's work.

Midterm Essay 20%
A short essay (4-6 pages) will be due at midterm. This essay must include a close reading of a primary text on the syllabus. No outside research is required. More information will be available two weeks before an abstract for the essay is due. Students are encouraged to meet with the instructor to discuss ideas for the essay and to schedule a brainstorming session at the Center for Academic and Professional Communication (CAPC) to talk to a consultant about their paper.

Final Project 30%
The final paper (8 pages) must include at least **one** scholarly source. This paper will provide an original argument comparing and contrasting **at least** one piece from the syllabus with a text, film, or other form of media not on the syllabus. Meeting with the instructor about your paper topic and/or reviewing a potential introduction to the essay is encouraged.

Final Exam 20%
There will be a cumulative final exam. More information on the structure of the test will be provided two weeks prior to the test date. Students can also discuss exam expectations with the instructor by scheduling an appointment during office hours.

Grading Scale

A+= 97-100	**B+= 87-89**	**C+= 77-79**	**D+= 67-69**	**F = 59 & below**
A =94-96	**B =84-86**	**C =74-76**	**D =64-66**	
A- = 90-93	**B- = 80-83**	**C- = 70-73**	**D- = 60-63**	

Notes on Class Policies

Students with Disabilities:
Any student with a documented disability seeking academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All such discussions will remain as confidential as possible. Students with disabilities will need to also contact Disability Support Services in the Allen Center.

Attendance
Attendance and punctuality are mandatory. More than three absences will result in a drop of your grade. The exception to this rule is an excused absence due to a medical condition, which needs to be documented by a physician's official note.

Note on Honor Code
All works and online sources that you use for your written work must be cited using proper documentation style. Otherwise, you are in violation of the Rice Honor Code. See the Rice on-line writing lab's website for advice on documentation styles and to avoid plagiarism.

Title IX
Rice University cares about your wellbeing and safety. Rice encourages any student who has experienced an incident of harassment, pregnancy discrimination or gender discrimination or relationship, sexual, or other forms interpersonal violence to seek support through The SAFE Office. Students should be aware when seeking support on campus that most employees, including me, are required by Title IX to disclose all incidents of non-consensual interpersonal behaviors to Title IX professionals on campus who can act to support that student and meet their needs. For more information, please visit safe.rice.edu or email titleixsupport@rice.edu.

Academic Calendar
Assignments are subject to change at the instructor's discretion. Please check Canvas for course announcements.

ENGL 211 Syllabus	
Week	Readings/Discussion Boards
Setting the Stage	
Week 1: **January 10**	Introductions; Syllabus Review; In-class Activity
Romanticism	
Week 1: **January 12**	William Wordsworth, Advertisement to *Lyrical Ballads* (1798); *Preface* to *Lyrical Ballads* (1800)*; Selections from *Lyrical Ballads* (1800)*
Week 1: **January 14**	Samuel Coleridge, "Christabel" (1816)* and "Rime of the Ancient Mariner" (1834)*; John Keats, "La Belle Dame sans Merci" (1819)* **Discussion Response Due**
Evolution of the Novel Form: Epistolary Novels	
Week 2: **January 17**	NO CLASS
Week 2: **January 19**	Jane Austen, *Lady Susan* (written in 1794; published 1871)
Week 2: **January 21**	**Film**: *Love and Friendship* (Stillman, 2016) **Discussion Response Due**
Gothic + Parody	
Week 3: **January 24**	Jane Austen, *Northanger Abbey* (1803) pp. 4-57
Week 3: **January 26**	Jane Austen, *Northanger Abbey* pp. 58-118
Week 3: **January 28**	Finish *Northanger Abbey* pp. 118-187 **Discussion Response Due**

Week 4: **January 31**	George Eliot, "Silly Novels by Lady Novelists" (1856)* Reviews of Jane Austen* (George Henry Lewes, Sir Walter Scott, Charlotte Brontë)*
Gothic + Realism	
Week 4: **February 2**	Introduce *Jane Eyre* + *Preface* + Excerpt from *Shirley**
Week 4: **February 4**	Charlotte Brontë, *Jane Eyre*: Vol. I (1847) Chs. 1-8
Week 5: **February 7**	Brontë, *Jane Eyre,* Vol. I Chs. 9-15 George Eliot, "The Natural History of German Life" (1856)* **Discussion Response Due**
Week 5: **February 9**	NO CLASS
Week 5: **February 11**	Brontë, *Jane Eyre,* Vol. II Chs. 16-27 **Abstract for Midterm Essay Due**
Week 6: **February 14**	Brontë, *Jane Eyre,* Vol. III Chs. 28-32
Week 6: **February 16**	Brontë, *Jane Eyre,* Vol. III Chs. 33-38
Week 6: **February 18**	**Film**: *Jane Eyre* (Fukanaga, 2011) **Discussion Response Due**
Realism + Idealism	
Week 7: **February 21**	Robert Browning, "My Last Duchess" (1842)* + Elizabeth Barrett Browning "The Cry of the Children" (1843)* **Discussion Response Due**

Week 7: **February 23**	Alfred, Lord Tennyson, "The Lady of Shalott (1833)*
Week 7: **February 25**	John Keats, "The Eve of St. Agnes" (1819)*; Christina Rosetti, "Goblin Market" (1862)* **Discussion Response Due**
Week 7: Saturday, February 26	**Midterm Essay Due**
Decadence + Aestheticism	
Week 8: **February 28**	Oscar Wilde, *The Picture of Dorian Gray* (1890) *Preface*
Week 8: **March 2**	Wilde, *The Picture of Dorian Gray* Chs. 1-5
Week 8: **March 4**	Wilde, *The Picture of Dorian Gray* Chs. 5-10 **Discussion Response Due**
Week 9: **March 7**	Wilde, *The Picture of Dorian Gray* Chs. 11-15
Week 9: **March 9**	Finish *The Picture of Dorian Gray* + Photography
Week 9: **March 11**	**Film**: *The Picture of Dorian Gray* (Lewin, 1945)*; *The Picture of Dorian Gray* (Parker, 2009)
Week 9: **Saturday, March 12**	**Abstract for Final Essay Due**
Week 10	**NO CLASS – Spring Break**
Fin de siècle + Genre Fiction	
Week 11: **March 21**	Sir Arthur Conan Doyle, *A Scandal in Bohemia* (1891)*

Week 11: **March 23**	*Sherlock*, "A Scandal in Belgravia" (McGuigan, 2012) **Discussion Response Due**
Week 11: **March 25**	Sir Arthur Conan Doyle, *The Case for Spirit Photography*, selections (1922)*
Modernism	
Week 12: **March 28**	James Joyce, "The Dead" (1914)*
Week 12: **March 30**	T. S. Eliot, *The Wasteland* (1922)* **Discussion Response Due**
Week 12: **April 1**	NO CLASS
Week 13: **April 4**	George Bernard Shaw, *Pygmalion* (1913) **Film**: *My Fair Lady* (Cukor, 1964)
Week 13: **April 6**	Virginia Woolf, *A Room of One's Own* (1929)* **Discussion Response Due**
Week 13: **April 8**	William Butler Yeats, "The Second Coming" (1919)*,"Leda and the Swan" (1923)*; "Among School Children" (1933)*
Postmodernism	
Week 14: **April 11**	Jean Rhys, *Wide Sargasso Sea* (1966)
Week 14: **April 13**	Rhys, *Wide Sargasso Sea*
Week 14: **April 15**	Rhys, *Wide Sargasso Sea* **Discussion Response Due**
Week 15: **April 18**	Finish *Wide Sargasso Sea*

Week 15: **April 20**	**REVIEW**
Week 15: **April 22**	**NO CLASS – STUDENT MEETINGS**
Week 16:	**FINAL EXAM – DATE TBD**